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EDWIN BOOTH.





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**M**USICAL critics, like singers and instrumentalists, occupy a position between composers and the public, rendering equal service to both.

**T**HE difficulty of fully comprehending Beethoven's posthumous quartets is somewhat analogous to the difficulty we experience in trying to understand some ancient myths. These are old, and those are new; but both are so unfamiliar to us that we are conscious of the need of a certain initiation, and naturally look for aid from the exegesis of erudite critics in either case.

**S**INGULARLY enough, the melodic charm of Beethoven's Ninth Symphony was revealed to Wagner not by an elaborate analysis and explanation, but during its faultless execution by the Parisian violinists. The wonderful technical perfection of their playing enabled him to gain an insight that had hitherto been denied him. It still remained for Wagner to study Beethoven's work from this new point of view before he discovered the secret of this great master's art so surely as to apply the same methods in his own productions.

**W**ITH reference to myths, it is to be noted that although they are believed to be true to experience, we may fail to discover what experience, and hence their meaning may remain doubtful. It is sometimes difficult to sympathize with the personages in a Greek drama from want of knowledge of the point of view of the dramatist. Take, for instance, the play in which the lovely Antigone, impelled by a sense of duty and the power of blood relationship, is driven to a transgression of the law of Greece, and thus to death, this transgression being the burial of her brother, the slain son of a king, who, unless buried, his soul could not be ultimately saved. The unaccountability of the interdict as an established law of the state prevents us from fully enjoying this great work by Sophocles. Yet, no doubt, to the Greeks all was entirely satisfactory.

**T**HE insults heaped upon the corpse of Hector by Achilles at first disgust us; but on learning that these were consolatory to the spirit of his deceased friend, Patroclus (evil inflicted on the author of evil, being a solace to the injured person), we are led to regard the conduct of Achilles as perfectly exemplary, according to the standards of the heroic age. These illustrations are offered not as explanations, but to point to the fact that a work of art may be truly great, although we may not be able to appreciate it; and, therefore, it is more philosophical to suspend judgment on hearing some extremely original music and not consider it inferior to that which we may at once enjoy. In the tragedy "Alkestis" by Euripides, Admetus, a renowned king, is for pious service exempted from death by Apollo, on condition that some one, through love for him, will die in his stead. Alkestis, his wife, undertakes this act of self-devotion. She parts from him, when Heracles, a friend, encounters the inexorable, and grappling with Death himself, overcomes and restores Alkestis to the arms of her lord. The professor of music at Cambridge University proposes the following application of the story: Apollo, the song-god, exempts a musician from annihilation on condition that he foregoes his earthly inclinations and affections. The objects of his worldly love choose the oblivion from which he shrinks; but strength of will aid him, and grappling with Annihilation bring those affections that are at once the stimulus and crown of his desires. This drama was not well received by the Greeks at its first reading, but it grew in general estimation, and it is said that all those Athenian captives in Sicily were released from bondage and terrible hardships who could recite passages from it, and thus gratify their conquerors. If we fail to comprehend some seemingly strange music—if we fail to enjoy the complex counterpoints of Bach or Wagner, let us strive to find some kindred soul who will draw us into sympathy with these compositions. The great physicist, Faraday, on being about to witness a new experiment, just before it was made said, "For what am I to look?" knowing well that he might see many phenomena, and yet miss the particular one he was

specially required to notice. If the need of this question is felt when the bodily eye is addressed, still greater need will sometimes be experienced when the mental vision is appealed to. We will, therefore, acknowledge the worth of a good criticism, and yet will not be surprised if some truly great music remains mysterious and enigmatical, having seen that even stories and dramas may be to some extent incomprehensible.

### MINOR TOPICS.

A NEW paper has been started in Liverpool (England), called the *Musical and Dramatic World*. In its first issue it has the following remarks: "It must be admitted that when there is a dearth of public news, the daily papers devote an occasional column to a notice of performances of some notable actor or musician, but the slightest political excitement, the arrival of intelligence of a murder, a prize fight, or any morbid matter that is likely to prove acceptable to the numerous pitifully low beings whose taste for groveling in all that is loathsome in humanity has been excited and fed by the press, is sufficient to drive the cleverest artist that ever lived into the smallest of paragraphs, or out of the paper altogether." Truth there is in this; but the real character and purpose of a "daily" paper is first to furnish the most varied quantity of general news to its readers, and secondly, to make enough money to keep itself alive. Music and, in fact, all art has its claims, and is of absorbing interest, but not to the vast mass of newspaper readers. The chief fault is, that what the daily papers do in an artistic direction is not generally done well.

THE performance at the last symphony concert of one of Schubert's chamber compositions, arranged for the orchestra by Dr. Damrosch, again brings forward the question of adaptations—their advisability and usefulness. In this matter the chief difficulty lies in drawing the line at a given spot. Schubert could have written the piece in question for the orchestra if he had so desired. Why, then, did he not do so? Simply because he did not wish it. Are there not many sonatas by Haydn, Mozart, Beethoven and Schubert well adapted for orchestral treatment; some, in fact, as large, if not larger, in scope and effect than even the symphonies themselves? Here, then, is forced upon us the true point at issue: "Where shall the line be drawn?" This can only be decided by broad artistic taste and conviction. There is certainly no dearth of modern orchestral compositions. If there were the case would be somewhat altered. It is undoubtedly best to let works remain as they were originally written, if we possibly except a little improvement on the orchestration of very old compositions.

VERDI's new opera, "Othello," which is said to be completed, is already the subject of considerable speculation. Considering how Verdi has changed his style of composition within the last few years, the curiosity excited over his most recent production is quite natural. "Aida" has been up to the present voted his masterpiece, but what "Othello" is like has not been told as yet. Until the production of this opera many will doubt the ability of Verdi to eclipse "Aida," and they are right. It is very much to be questioned whether Rossini could ever have equaled or excelled his last operatic masterpiece, "William Tell," and wisely weighing the chances for and against such success, the "Swan of Pesaro" wisely declined to compose another opera, saying: "If I equal 'William Tell,' my reputation will not be much enhanced; whereas, if I fall short of it ever so little, the failure will injure me." Verdi runs the same risk.

### BRIEFS AND SEMI-BRIEFS.

.... "The Cavalier" will be produced by the Emma Abbott Opera Company during the season.

.... Harrison's "Photos" have been holding forth at Whitney's Detroit Theatre, drawing fair houses.

.... J. Tippmann, the favorite violinist, of La Crosse, Wis., gave a concert at Opera Hall on December 6.

.... Jennie Winston is praised for her performance of *Zanoni* in the comic opera of "Twelve Jolly Bachelors."

.... Miss Cary and Carlyle Petersilia, of Boston, appeared at Central Music Hall, Chicago, on Thursday of last week.

.... The second concert of the New York Philharmonic Club will be given next Tuesday evening. An excellent programme is laid out.

.... Charlotte Thompson played "The Planter's Wife" at Danville, Va., on December 5 to a good audience and a very much delighted crowd.

.... "The Snake Charmer" has attracted large audiences to the Bijou Opera House, and will doubtless be played for a long time to come.

.... Louis Staab, a pianoforte player, gave an afternoon concert at Chickering Hall last Saturday. Mrs. Anna Bulkley-Hills, Christian Fritch and C. E. Pratt assisted him.

.... At Mr. Lambert's recent concert, in Steinway Hall, a piece by O. Floersheim, a resident composer, was performed. It was a "Romance," in B flat, full of poetry, refinement and excellent workmanship. It will favorably compare with the

higher works of acknowledged writers, and shows Mr. Floersheim to possess a fine talent for composition.

.... Mr. Sternberg gave a concert at Steinway Hall on last Wednesday evening, the 14th inst. Miss Franko, soprano; Messrs. Richard Arnold, Gramm and Werner were his assistants.

.... Minnie Hauk was the soloist at the first of this season's Saalfeld concerts, which took place last Saturday night at Steinway Hall. The old Vocal Union, recently reorganized, was one of the attractions.

.... On December 15, the Chicago Beethoven Society, director, Carl Wolfsohn, gave its first concert of the season, and the new Mozart Society, under Hans Balatka, will make its first appearance on December 26.

.... L. F. Harrison, who has returned to the business of a musical manager, intends to give a vocal and instrumental concert at Steinway Hall on Thursday, the 22d. The members of the Philharmonic Club and other well-known artists have already been engaged.

.... The Apollo Club, of Chicago, will give the "Damnation of Faust" on December 23, and "The Messiah" on the 24th, under direction of Theo. Thomas. As only one is a subscription concert, the subscribers are very properly given their choice between "Damnation" and "The Messiah."

.... The Sixth Street Baptist Church, of this city, has arranged a "music festival," or series of three concerts. The first was given last Thursday evening, and the others will occur on December 22 and 29. A chorus of fifty voices and several well-known soloists will fill up the programmes.

.... The Philharmonics, of Reading, Pa., gave one of their delightful concerts on December 2. The feature of the evening was the vocal selections of the Apollo Quartet, Messrs. Levengood, Koch, Schlechter and Steinmetz. They were encored, as was also the beautiful tenor solo, "If thou could'st know," by Will Koch.

.... The Emma Abbott Opera Company began on Monday, December 5, an engagement of three nights and one matinee at the Detroit Opera House, playing to big houses. It gave "Fra Diavolo," "The Two Cavaliers," "Bohemian Girl," and "Lucia." Mr. Conly carried off the laurels for his elegant acting and artistic singing.

.... Amateur Musical Club, Dayton, O., gave a concert at Music Hall on December 10 to a good house. The club consists of W. W. Lanther, G. Odell, Will N. Boyer, A. N. Pock, Hugo Froelich and C. Bell. It was assisted by twenty-five pieces of the Fourth Regiment Band and G. Harman Marsteller, who lately graduated at the Berlin High School.

.... The piano recital given by Frederic Boscovitz on the evening of December 5 at the Palmer House, Chicago, was a very enjoyable affair. Mr. Boscovitz was assisted in some of the piano numbers by Caroline Schneider and Mattie Leidigh, his pupils. Miss Heckle sang a number of selections and the accompaniments to the Bach concerts were played by a quartet of strings.

.... The Apollo Club of Brooklyn is an association of gentlemen, similar to the Mendelssohn Club of New York. It embraces among its active members, Dudley Buck, John H. Bremer and H. R. Shelley. Its first private concert reception was given at the Academy of Music on December 6. The club was assisted by the Philharmonic Club and by Virginie Ferni of the Mapleson Opera Company.

.... Fred. Clark gave his first pianoforte recital at Conservatory Hall, Detroit, on Wednesday evening, the 7th inst. The attendance was not large, and Mr. Clark's playing not quite up to the technical skill required by Moszkowski for his Studes Op. 24, Nos. 1 and 3; the other piano numbers were Bach's Italian Concerto, Schumann Kreisleriana, Rubinstein Le Bal, in which Mr. Clark did much better.

.... S. G. Pratt's piano recital at Fairbank Hall, Chicago, was well attended. A series of dime concerts has been inaugurated at Hershey Music Hall, under the auspices of some of the religious bodies of Chicago, with a view of doing something to counteract the influence of concert saloons. Prof. James Gill is musical director. The first concert was well attended and very successful. Lydia Harris gave a very enjoyable piano recital last Tuesday week; Miss Densmore was the vocalist. The Hershey school pupils' soiree occurred last Wednesday evening.

.... Rev. Dr. Gage, of Hartford, Conn., the minister who has gained considerable notoriety by the way in which he tackled and secured an armed burglar by simple muscular force, is one of Hartford's two musical domineers. The other, Rev. E. P. Parker, is probably better known, having published "The Sunday School Hymnal" and other tune books. He also prides himself upon having gathered into his choir the four best singers in the region round about, whom he drills personally with considerable skill and taste, and for whom he often arranges or composes. Dr. Gage, however, is not a practical musician, but contents himself with encouraging and inspiring the efforts of others. During the winter season he has occasional Mendelssohn, Beethoven and Sullivan evenings, devoting the service largely to music, and limiting it to the one composer thus honored. Between the various numbers of the programme he sandwiches little sketches of the man or description of his music. One sketch, that of Mendelssohn, deserves to be published in more per-



manent form, being the result of long and interesting research. Dr. Gage is also the person upon whose name as a theme, G A G E, Prof. N. A. Allen, improvised a fugue.

...An event in Hartford has been the production of a child's operetta, "Riding Hood's Rescue," which filled Allyn Hall uncomfortably for two performances. The main interest was the little children, with their bright, fresh voices and unaffected acting. Becky Blumenthal, a young lady of ten, took the leading rôle, singing and acting a long part without a break, and in a manner that would do credit to a longer experience. A few ladies and gentlemen assisted in some of the scenes, but the brunt of the work was delegated to the children. Credit is due to Prof. R. O. Phelps for musical effects evolved.

...The second concert of the Brooklyn Philharmonic Society will be given to-night at the Brooklyn Academy of Music. Hattie Schell, soprano, and Emily Winant, contralto, will be the soloists. The programme is a fine one, and consists of Schumann's "Rhenish" Symphony, No. 3, Wagner's overture to the "Flying Dutchman," a minuet and fugue for string orchestra by Beethoven, and Goldmark's "Festival Procession," from the "Queen of Sheba." Miss Schell will sing an aria from the "Magic Flute," and with Miss Winant will give two manuscript compositions by Berlioz. Mr. Thomas, as usual, will be the conductor.

... "La Mascotte" was presented last week at the Thalia Theatre for the first time in the German language, Fraulien Jennie Stibel playing the leading rôle. The German version follows the French more closely than does the English adaptation in the dramatic conception of the characters, Bettina's eccentricities being somewhat toned down, Fiametta more "la vieille commédienne" than the leading soprano of the company, and Prince Fritellini is not the leading tenor, but cast from one of the comedians of the theatre. The scenery and dresses were new, and the management have tried to make the production one of the features of their season.

...Florence Rice-Knox gave a concert at Steinway Hall on Thursday evening, December 8. In addition to the performance of this favorite singer, Miss Minnie Hauk, Signor Campanini, Signor Del Puente, Signor Corsini, from Mr. Mapleson's Opera Company, appeared, besides Mr. Fritch, Mr. Remmert, Mr. Werner, and Signori Rasori and Agramonte, accompanists. Miss Hauk appeared both in solos and concerted music, as did also all the other artists. Signor Campanini sang "Salve dimorah," the duo "Mal reggendo," from "Trovatore," with Mrs. Knox, and the concert was concluded with the sextet from "Lucia," by Miss Hauk, Mrs. Knox, Signori Campanini and Del Puente, Mr. Fritch, and Mr. Remmert.

...The last numbers of the Sidney Evening Mail and the Brisbane Telegraph, received by steamship Zealandia, just arrived from Australia, speak most highly of the success of the Mendelssohn Quintet Club, of Boston. "Nothing approaching such excellence in concerted music has ever been met with here," says one paper. Another one remarks upon the artistic finish and beauty of Mr. Ryan's and Mr. Isidor Schnitzler's solos, and adds, "Miss Cora R. Miller, the prima donna, won the sympathy of the audience at once, her delicious singing of Donizetti's aria finale from 'Betty,' her encore, the quaint and lively 'Market Day' gave so much pleasure that the audience hardly knew how to limit their applause. The club presents the best combination of instrumental talent that has ever appeared in Australia."

...The first concert of the Davenport, Iowa, Harmonie Society was given at the German Theatre on Wednesday evening, November 30. The full chorus sang "Hark, the village maids are singing," from the "Water Carrier," by Cherubini; "When evening's twilight gathers round," Hatton; and recitative for tenor and "Hunting Chorus" from "The Four Seasons," Haydn. The double quartet rendered Abt's "Morning Song" and the "Mariner's Farewell," by A. Bechner, very finely. Mr. Eichoff singing the baritone solo in the latter in splendid style. "In this hour of softened splendor," by Miss Steinberg, Mrs. Brockett and Messrs. Knappe and Eichoff, had to be repeated. Strosser's Orchestra performed Kuhlman's "Elise"; serenade for hautboy and flute, Carl, and Rossini's "Stabat Mater" in their usual effective manner. The next concert will be given the last of January.

## THE ORGAN, PIANO AND VOICE.

...England seems to have discovered a new composer of decided talent in a youth named D'Albert. Of course a war has been inaugurated concerning him, and who can rightfully claim to have been the first to present his gifts to the public for recognition. Leaving aside this aspect of the matter, his piano "concerto" can here be referred to. It was recently produced at the Crystal Palace, the composer being also the executant. The journals speak of the work quite warmly, considering it as the production of a youth of only sixteen. Of course it is not free from reminiscences, but it is noted for the effectiveness of the orchestration, the power of which may be questioned. It is more remarkable for thematic development rather than originality of themes. Especially is this said to be the case with the last movement. The slow movement is reported as charming and displaying

abundant fancy. The chief fault of the concerto is its undue length—a youthful failing. Altogether, however, there seems to be a future in store for young D'Albert.

...Christine Nilsson has left a permanent impression upon those Americans who heard her when she was in this country. In a certain style of music she has rarely been surpassed, whether on the concert or operatic stage. Recently, she sang at a concert in Brighton, England, and her name proved to be a great attraction, the audience overflowing the Dome. She sang the thoroughly hackneyed scena, "Tacea la notte," from "Trovatore," and rendered it with great fluency and immense effect. Another piece was Gounod's "Ave Maria," which is said to have been sung as scarcely any other singer can sing it. Encores were plentiful, and had to be complied with, the enthusiastic audience refusing to be content without extra numbers. As Marguerite in Gounod's "Faust," and Elsa in "Lohengrin," but few living singers are able to compete with her in these representations.

...Singers are generally considered to be vain than other performing artists. Composers know this to their sorrow, and have had frequently to commit some artistic folly in order to gain their good-will. A favorite "Diva" of the public is master of any situation, and can generally dictate terms to composers, managers or public. More rarely can tenors exercise this power. Here, however, is a late occurrence worth relating. At Nantes, a tenor having been whistled at, lost all prudence and presence of mind. Instead of either continuing his song or retiring with dignity or urbanity, he grossly insulted a gentleman who occupied a seat in one of the proscenium boxes, and shortly thereafter defied him. Because of this uncalled-for provocation, the performance had to be brought to a close, and the audience dispersed with no pleasant feelings toward the unsuccessful and belligerent tenor. Too much vanity was at the bottom of it all!

...The sister of Mme. Schumann—Marie Wieck—has recently been giving concerts in Norway with the largest meed of success. Her programmes have embraced works written in every style, and exhibit a true catholicity of spirit. From Scarlatti to Rubinstein she draws compositions wherewith to make up her series of pieces. Like her celebrated sister, she is warmly welcomed wherever she is heard, and will, without doubt, come to take her sister's place. The name of Schumann has something of both melancholy and pleasurable to all true musicians, and those in any way connected with the great deceased composer cannot help but always excite more than a passing interest. Marie Wieck, therefore, will not lack from the start the good-will and hearty appreciation of the musical public throughout the world. With this existing judgment in her favor, her artistic future is assured.

...James Higgs recently read a paper before the London College of Organists on "Arranged Organ Music." It was a good résumé of the history, different methods, and general principles of the art of adaptation for the organ key-board. Strict disciples of Bach are opposed to arrangements of any kind, and even go so far as to clamor for the exclusion of sacred vocal music from programmes—in fact, for every composition not specially written for the instrument. This is a very narrow and illiberal view to take of the capability and wondrous variety of the "king of instruments." The writer believes in the suitability of all good arrangements for the organ, whether of vocal or orchestral works. They should show conscientiousness, skill and artistic taste. These conditions having been fulfilled, no broad musician will hesitate to assign them a place on organ programmes. The modern organ cannot be thoroughly well displayed without them. So we say, let them flourish and abundantly abound.

...At a recent recital given by Mr. Eddy in Chicago, Thiele's "Concert-Satz" in C minor (composed for two performers) was the chief number on the programme. The work is colossal in design and of immense effect. There is very little doubt, however, that organ duets are a superfluous class of works, and very few will ever be written. The organ is an instrument so complete in itself, and capable of such variety and effect in the hands of a competent performer, that solos (without orchestral accompaniment) will ever remain the normal style of composition for it. With regard to the piano, the case is very different. It has but one keyboard, a fixed eight-foot pitch, and an unvarying monotony of tone. The orchestra takes away this one tone-color, and makes the instrument bearable. On such an instrument (of limited scope in every way) duets are always effective, because numerous doublings of parts and chords are possible with four hands. Of course, it is also possible for a gifted composer and organist to write an effective duet for the organ, but such works will never become common.

...Amelia Stahl is said to be a very precious acquisition to the list of operatic artists. In the dramatic part of Amneris, this singer-actress is reported to have achieved a great success. She has recently been connected with the Vienna Opera House. Signora Stahl has been gifted by nature with the indispensable qualities necessary to a dramatic actress. Her figure is beautiful, and her face expressive. She is bright, and has much intelligence, her voice being warm and effective. In Bologna, she proved her great worth by a single performance of the rôle of Amneris, and made it appear the chief character in the opera. After the performance of several numbers, in which she took part, she was enthusiastically recalled. It is not

often that an artist on a first appearance gains so decided a position, and, when it is said that Signora Stahl did achieve a greater success than usual, her power and worth as an artist will be perceived at once.

## FOREIGN NEWS IN BRIEF.

...There is being represented at Stockholm, translated into Swedish, an old Italian operetta, entitled "La Serva Padrona," by Pergolesi. The theatre at Stockholm recently destroyed by fire was the oldest in Europe. It was inaugurated in 1762, and was built by Gustave III. At Berlin, in the Winter Garden, will be executed soon a new oratorio of Massenet, called "Eva." The composer will be invited to direct his work. German papers report that Edward Strauss and his orchestra are continuing their journey through the chief German cities. They had a great success at Leipzig and Frankfurt. Liszt celebrated his seventy-first year in Rome. In honor of this event, Sgambati organized a musical festival, in which took part Baron Kendell, German ambassador, and a friend of Liszt, a great lover of music. The new "quintet" society was inaugurated on this occasion, composed of Sgambati, pianist; Tito Monarchesi, violin; Romolo Jacobacci, viola; Furino, violoncello; and Masi, violin. In London has been inaugurated a new theatre, called the Savoy Theatre, devoted exclusively to comic opera. A collection of unpublished letters of Berlioz, with a preface by Gounod, is soon expected to be issued. Against acclimatizing in Paris Suppé's operetta, "Boccaccio," the title and the Italian subject appear to be obstacles. It is to be nationalized and called "Les Contes de Boccaccio." How exquisite! The coming season at the Scala will be performed the new opera "Bianca di Cerchia," by Antonio Smareglia, besides the late opera discovered of Donizetti, "Il Duca d'Alba." In Paris has been commenced the publication of a new illustrated weekly journal of the theatres, fine arts and literature, entitled *La Musique Populaire*. Every number, besides illustrations, contains also a piece of music. Work has been commenced on the temporary theatre for Nice, which is to be opened to the public on January 1. A new journal has appeared in Rome called the *Monitore*. At the Paris Opéra will soon be inaugurated the bust of the tenor Duprez. Shortly at the Vienna Opera House will be put on the stage a new ballet, entitled "Pigmaliion," the music of which has been composed by Prince John Troubetzkoff, military "adept" at the Russian Embassy in Paris. It is said that the "Erodiade" of Massenet will be performed for the first time in Brussels on December 25. For five years, commencing from 1883, Paolo Ferrari has been definitely engaged as director of the "Compagnia Drammatica Nazionale." The accounts of the recent Worcester festival, show that the payments were about \$22,910, while the total receipts were only \$22,085, or thereabouts. The 173 stewards had thus to contribute about \$2.50 each. Next May and June London will have no less than six series of orchestral concerts (Crystal Palace, Richter, Schulz-Curtius, Philharmonic, Ganez and Lamoureux). German operas at Drury Lane and Her Majesty's, Italian operas at Covent Garden and Her Majesty's, and French operas at Her Majesty's and the Gaiety. Theodore Michaelis, of Rue de Mauberge, Paris, has just added two more to his admirable edition of old French operas, edited by M. Lajarte. At the Politeama Municipale, of Palermo, the new operetta buffa by Impallomeni, "Fatima," was well received. It is said that the fortune left by the baritone Von Derwies (he who had two theatres for his use, one at Valrose and the other at Lugano, and who had in his pay an entire orchestra), amounts to 200,000,000 francs, without reckoning the value of the land he owned. At Barcellona, Sofia Mentor is giving concerts. She created a profound impression in London the past year. After his sojourn in Palermo, Wagner will go into Greece, in order to study some of the places there, for the purpose of writing a new opera that he is at present turning over in his mind, and which is said to be taken from the history of Greece. M. Lecocq, the composer of "Fille de Madame Angot," has undergone a very painful operation on a carbuncle, which has been partially successful. With all this, however, his condition is very serious. Massenet has met with an accident at the Monnaie Theatre, Brussels. Wagner is at Palermo, accompanied by all his family, ten persons in all. At the Circo Fernando, Madrid, a fire recently occurred and caused a general flight from the theatre. A theatre at Lyons has again been endangered by fire for the third time in twenty years. A new journal has been started in Rome called *La Vita Artistica*.

## Second Concert of the New York Philharmonic Society.

THE second concert of the Philharmonic Society which took place at the Academy of Music on last Saturday evening, was chiefly interesting on account of a first performance of Rubinstein's "Fifth Symphony" in G minor. An extended analysis of this work appeared in recent numbers of THE COURIER. The performance confirmed the chief opinions expressed therein, both with regard to ideas and their thematic development as well as the beauty and skillfulness of the instrumentation. Although the first move-





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Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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ment is marked Moderato assai, yet it is to be questioned whether Mr. Thomas did not take it too slow, rendering it long and heavy. The Andante is the gem of the work, and but for the uninteresting episodes would be charming throughout. Much of the last movement is wearisome. The Scherzo pleased because it is light and bright. The symphony was well given, better even than the "Entr'act" in B minor (from Schubert's "Rosamunde" music), which opened the concert. The "Concerto" for two violins, in D minor, by Bach, was interpreted with skill and taste by Messrs. Brandt and Arnold. The Largo ma mutando is a gem from the pen of the old master. Although a good part of the "Concerto" sounds like so much fiddling to modern uncultivated ears, there is yet virility in such music. Galassi sang the aria from Wagner's "Flying Dutchman" in fine style, but now and then the orchestra overpowered his voice. This is one of the inevitables in Wagner's works for the voice, especially later ones. He was much applauded at its close. The accompaniment was splendidly executed by the band, better than any other work of the evening, with, perhaps, the exception of that which brought the concert to a close, Beethoven's overture "Leonore," No. 3. This was finely executed, and proved the masterpiece of the evening.

### Notes from Italy.

[FROM OUR OWN CORRESPONDENT.]

ROME, November 26, 1881.

IT is not considered a great credit to America, the cavilling over the prices to hear the greatest singer of the age sing. When Patti sang in Rome a few years ago, 40 and 50 francs were willingly given for one single stall; and Rome is a pauper compared with New York—and it is a mystery and wonder how Americans, who usually fling money out of the windows can demur, with their millions, to pay what Italians paid with their cents! But an Italian would rather have gone without a dinner for a week than missed hearing the Queen of Song.

Here there must be some hidden mystery—some undercurrent of ill-feeling—an unaccountable prejudice against this human nightingale, to have made a people, rich as the Americans, to revolt against paying \$10 to hear the most exquisite singer now living! Is it that Nicolini accompanies her? If that be the case, it would have been better to have prevented her going to America, instead of holding out inducements to her, and thus leading her to undertake a sea-journey, which was a cause of so much fear to her, that she made her will before starting! Only those who dread the sea can understand this feeling. I, for one, may state that not all of the millions of Mackay could induce me to re-cross the ocean. And this dread of the sea has been laid to her charge as a grievous crime by a portion of the press, that also now sneers at her, because she has gone over. "She wants money," say these men, "and therefore she comes to us!" If Patti wanted money, she could get it anywhere—even in impoverished Italy—without having to cross the dreaded ocean for it. She has overcome an immense fear to visit America, and now she is there, \$10 is thought too much to hear her. This is both preposterous and unaccountable, and, I repeat, reflects no credit on America, that showered millions on a Bernhardt, notwithstanding her notorious public life, and wages a petty pecuniary war against an infinitely superior artist in every respect.

Those who think themselves justified in blaming Patti's domestic life should consider that she was cursed with a husband who, like many of his race, married a singer to live upon her—like Grisi's French titled husband, and many others I could mention. After he had squandered away several of the fortunes she had made, there was no other refuge left for her than a separation, in order to secure at the least a portion of what she earned for herself, as, according to French law, she must still keep her husband, although separated from her, a portion of all she earns going to him. Let those who would have sinned less than she, under the same circumstances, throw the first stone at her. There is but this one blot on her otherwise pure life. She, who might have been the left-handed wife of emperors and kings, fell into the arms of a fellow-artist. She is to be blamed; but in her great fault she did not sell herself—she has not built palaces by prostitution, like those I will not name. Yet these have been covered with American dollars, and Patti is begrudged \$10!

It has been urged that she has gone to America too late. She is younger than Bernhardt and not so old as Nilsson, who is to go over next year. There is positively no reason for the prejudice evinced against her. Her voice is as beautiful as ever. She herself is young enough and pretty enough to excite men to maddening love for her. Her eyes were considered *unique* even in Italy, the land of large, lustrous eyes! Her hair is magnificent, her figure as lithe as a girl's, and her taste for dress is so exquisite that I myself have heard Worth say that he would rather dress Patti than any of his customers, whether Parisian, Russian, or American.

I hope that before this reaches you the unjust prejudice that has existed against her will have passed away, otherwise Americans will lose all prestige as lovers and connoisseurs of music. I am anxious to see an account of her first concert. If she does not melt her enemies then, they will indeed be cankered against her.

AU REVOIR.



NEW YORK, SATURDAY, DECEMBER 17, 1881.

### SOCK AND BUSKIN.

.... "Our Goblins" appeared at the Baltimore Academy of Music during the past week.

.... Fanny Davenport was the attraction at the Holliday Street Theatre, Baltimore, last week.

.... Jennie Winston and Amy Gordon and company have been playing in "Twelve Jolly Bachelors" at Baltimore this week.

.... Tony Denier's "Humpty Dumpty" Pantomime Troupe performed at Augusta, Ga., on December 5, to a full house.

.... At Kernan's Monumental Theatre, Baltimore, the Snelbaker Combination has been playing to exceedingly good houses.

.... Mitchell's Pleasure Party in "Our Goblins," at Richmond, Va., on December 1, 2 and 3, drew full houses and gave satisfaction.

.... The Genevieve Ward Company will open at Memphis on December 19 for one week, and at New Orleans on December 26 for one week.

.... The theatre and building known as Hamilton Hall, at Grass Valley, Cal., was destroyed by fire on Thursday night, December 1. Loss, \$3,000; insured.

.... Collier's "Banker's Daughter" Company (No. 1) is booked at the Dayton, O., Music Hall for December 27; "The World" is down for the 28th.

.... Charlotte Thompson played at Richmond, Va., on December 9 and 10, and the Barton-Comley Opera Troupe was billed to appear on 16th and 17th in "Olivette."

.... The Madison Square "Hazel Kirke" Company, No. 2, will appear at Fort Wayne on December 19; South Bend, 20th; Logansport, 21st; Crawfordsville, 22d; Greencastle, 23d; Columbus, 24th.

.... A society is about to be formed in Springfield, Mass., called "The Poke Bonnet Society," composed of young men who swear not to accompany any young lady to a theatre or other place of amusement who wears a "poke bonnet."

.... Emily Jordan and a fair company appeared at the Reading, Pa., Grand Opera House on November 30 and December 1 to very poor houses in "Led Astray." On Saturday, December 3, at the Academy, Grover's "Humpty Dumpty" opened to a crowded house.

.... At Springfield, Mass., on December 5, Healy's Hibernian Minstrels; December 7, Robson and Crane, in "Sharps and Flats," to a crowded house; December 8, Mlle. Rhea, in "Adrienne Lecouvreur," to a large house; December 9, Colonel Robinson's "Humpty Dumpty."

.... At Lincoln, Neb., Hoey and Hardie's Combination performed "Child of the State" to a large audience on December 5, and on the following evening appeared in "Diplomacy." Katherine Rogers, on December 7 and 8, appeared in "Clarice," on the 9th, in "Galatea" and "Leah."

### Italy.

[FROM OUR OWN CORRESPONDENT.]

ROME, November 26, 1881.

I PERCEIVE that Rossi does not please in America so much as Salvini. That was expected. He follows too closely Salvini, and is too like him, and plays too many of the same parts. If you had seen Salvini second to Rossi, you would have received him exactly as you now receive Rossi. Between these two, the first comer has the best chance. It would have been much better, also, had Rossi traveled with an Italian company. Neither he nor Salvini committed the barbarity of mixed tongues when performing in Paris and London. Nor was there any necessity for it, since, in Shakespeare's plays every word is known, and a translation of the words is not required, as in Bernhardt's case. You will lose also the treat of seeing Rossi in some of his best parts—those that are not translated for his English company—whereas any prose translation would have sufficed to have kept the public acquainted with the plot and words during the performance, if entirely in Italian.

I cannot tell you how Italians laugh at the idea of Rossi playing with an English company, and how they pity you for having to listen to such a caricature of dramatic art! It is worse than a burlesque! He had better have learned English and have played in English. He would not have been the first who would have murdered the language—to wit, poor Fechter, who was the best of the lot. Foreigners certainly attempt strange things in England and America,

which, if English or American artists were to attempt out of their own country, would be hissed off the stage, no matter where.

It is a pity, then, that Rossi and Salvini permit themselves to play in Italian with an English-speaking company. It is an insult to the public that goes to hear them, and it makes people over here say, "Anything will do in England or America," and "only English or Americans would sit out to such a performance." The artistic feeling of the country loses in the world's esteem by such barbarities to art. I am sorry for this, for I am jealous of my country, and I know it does not deserve this slur on its artistic taste, notwithstanding Messrs. Salvini and Rossi's unartistic mixed-language performances.

AU REVOIR.

### Wagner's New Opera.

RICHARD WAGNER has not yet made up his mind about the cast of "Parsifal," which is to be produced a twelvemonth hence at Bayreuth. That Mme. Patt will consent to embody the nondescript personage of Kundry, the temptress, is out of all likelihood. On the other hand, it is equally unsuited to Mme. Materna, the superb Brünnhilde of the "Walküre" and "Götterdämmerung." To find a characteristically dramatic impersonator of Kundry, indeed, will be the poet-musician's chief difficulty. For Parsifal himself, moreover, the "inspired fool" and destined guardian of the "Gaal," it will not be easy to meet with a wholly capable representative; while King Amfortas, with his incurable spear-inflicted wound and matutinal baths, must be a bore under any conditions. The remaining parts, including Gurnemanz, the venerable watchman of the Gaal and its protecting knights, Klingsor the magician, temporary possessor of the holy spear and enemy to King Amfortas, its whilom guardian, &c., may be readily disposed of.

Wagner, moreover, has a way of surmounting obstacles formidable enough to perplex if not paralyze ordinary folk. Scenery of the most elaborate description, by the Brothers Brückner, is in preparation at Coburg (not at Munich, as reported), that portion which is finished already undergoing the process of "setting up" in the Festival Playhouse, under the superintendence of Herr Braadt, who so worthily distinguished himself five years ago, when the Tetralogy was presented in its entirety for the delight and astonishment of such a gathering of notables as probably had never before assembled within the precincts of one small city.

Applications for admission to the first and second performances are still entertained by the committee at Bayreuth, the members of the Wagner Association alone being eligible. On the other hand, it is easy to become a member by paying forty-five marks, back subscriptions for the years 1878-80 (inclusive), and fifteen marks annually, for 1881-84 (inclusive)—one hundred and five marks in all. This entitles the holders to witness one of the first two performances, as well as the grand rehearsal, or a subsequent performance, at choice. They will also be supplied, gratis (from the beginning of 1881 to the end of 1882), with the *Bayreuther Blätter*, containing the lucubrations of Herren Volzogen and Rubinstein (not Anton), which, directly instigated by the Prophet himself, can hardly fail to possess general interest, whether inside or outside the temple, for firm believers as for tottering sceptics, and to act as an additional incentive.—*Graphic*.

### Under Difficulties.

FOR some inscrutable reason, the Baron Bodog Orczy, who has caused so much suffering of late by producing his terrible opera, "Il Rinneato," decided that he must have three extra harps and an extra row of violins in the orchestra, and they were to have six extra rehearsals. From doubtless sufficient causes Mr. Mapleson consented, and some dozen violinists were engaged to swell the concord of unsweet sounds. These players came, read their scores, and made their way through them as best they could.

Next day twelve extra violinists turned up for rehearsal, but the composer was surprised to find that they were deputies, none of the original dozen having felt courage to try a second wade through the entanglements of the score. The new-comers got on moderately well considering, and a rehearsal as called for next day.

There were twelve violinists punctually on the spot, but these again were new men—sub-deputies, the deputies having declared, like the original extra musicians, that they could not stand it a second time. The last lot were most of them men who did not get as much work as they liked, and they labored hard to do their duty. Next day, however, when the band assembled, not one of these unfortunate musicians had mustered courage to reappear, and a dozen deputy-sub-deputies timidly entered the orchestra.

Once more the gallant Baron led the way through the score, and the band floundered after him; rehearsal was dismissed; the call for next day was answered, and behold twelve under-deputy-sub-deputies, bow in hand and violin to shoulder. One misanthrope, laughing grimly, reappeared, but the other eleven had given it up like their numerous predecessors. Happily, the score of "Il Rinneato" is of such a nature that it does not matter whether members of the orchestra are, or are not, playing what the Baron is pleased to regard as the correct notes, so if the extra violins got mixed, it was of small consequence.—*Illustrated Sporting and Dramatic News*.



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NEW YORK, SATURDAY, DECEMBER 17, 1881.

THE old question, "Where do all the pianos that are made find a home?" has not yet been satisfactorily answered, but that they are bought and safely lodged somewhere has to be admitted. A European writer says that at the present rate of increase the question will still become more difficult of solution, and goes on to prove this by stating that several German manufacturers are increasing their working facilities to an astonishing extent, one of the most famous of these having arranged matters so as to be able to turn out 130 in lieu of 90 pianos per week, as hitherto. In this country our manufacturers are not a whit less behind their foreign competitors, for it is a remarkable sign of the times that enlargement of factories has almost become epidemic. Modern civilization is the cause of all this, for where one family formerly enjoyed the piano and organ as a luxury, ten do at the present time, and the number of those who must have an instrument of some kind is naturally constantly increasing.

IMPROVEMENTS in pianos are constantly being attempted, whether with regard to the action or outward appearance is all one. Reports from abroad state that one of the latest efforts in this direction concerns the shape of the key-board. In place of the straight key-board universally in use, Messrs. Neuhaus propose to substitute what is termed a circular key-board, for the purpose of bringing the highest and lowest notes of the scale within more convenient reach of the performer. Not only have these gentlemen decided to make the key-board circular, but the entire piano, case, frame and all. The keys being radial, are narrower in front than usual, and thus octaves are brought within a less extended grasp. Of course, in crossing the hands the performer finds that his arms have less distance to travel, and thus the execution of such passages is greatly facilitated. At first, the performer would feel himself somewhat awkward, but a short practice would soon enable him to overcome the difficulty—rather, novelty.

WITH the steady and rapid growth of musical instruments the sale of music has kept pace. Some few years ago it was impossible to obtain in a Western city works of a high character, because the demand for them was so limited as to prevent dealers from keeping a stock on hand. Now, however, time has brought about a great change in this respect, for several far-away cities possess music stores so completely stocked that they fairly rival metropolitan establishments of the same kind. In such large Western houses all but the very latest foreign publications are obtainable, and these are added so shortly after being issued that an artist need not reside in the East to make acquaintance with the latest and most sterling musical publications. It is very natural that the sheet music trade should prosper in proportion to the musical instrument branch, for where there are the latter in abundance, music for them must be had. All of which is very gratifying from an aesthetic and financial standpoint.

ELECTRICITY is becoming the power nowadays. It is being used in every possible way, and has at last been employed in the construction of the pianoforte. At the Electric Exposition, Paris, a silver medal was awarded to Mons. Baudet for his electric piano of an entirely new conception, and which has no affinity, according to the *Journal Universel d'Electricité*, to the electric pianos of Spiess, Hipp & Fremont. "The application of electricity to the pianoforte," says Mons. Baudet, "has the effect of sustaining, prolonging, augmenting and diminishing at pleasure the intensity of the tone, preserving its character and sonority, not in the least modifying the common keyboard, which forms the solution of the problem offered since the invention of the pianoforte, and the realization of the dream of every virtuoso." The electric piano permits the executant to make combinations (both melodic and harmonic) absolutely impossible on the common pianoforte. Thanks to electricity, sustained chords and melodies can be obtained with the left hand, while the right hand can execute passages of every kind. The right hand is enabled to play a broad melody to an accompaniment of a staccato bass, together with a pianissi-

mo tremolo. This pianoforte can accompany voices or instrument. In order to obtain the prolongation of tone, it suffices for the performer to keep his fingers on the keys of the chords that it is desired to be kept vibrating. Expression is obtained by means of an ordinary piano pedal; pressing it down more or less in order to gain a greater or less sonority. Omitting the use of this pedal, there are no other mechanical means to be used, and, per consequence, there remains no difficulty in the employment of this instrument. If the performer desires to cut off the sustaining power, a button is only required to be pressed, which button-pressure interrupts the electric current, and the instrument is again transformed into the ordinary pianoforte. The supplying of the electric pile is quite insignificant—only every three or four months, according to the frequent or non-frequent use of the instrument. This renewal of elements can be done every time for one or two francs. The invention bids fair to be a valuable one, and to revolutionize pianoforte playing and composing.

IN speaking of the exhibits of pianofortes at a small, recent German exhibition, an English visitor (of musical reputation) writes commendatory of them. He asserts that the instruments are well planned, and constructed out of good, honest materials, finished with care, and superior to the English pianos in the attractiveness of cases; for, he adds, "Despite the exigencies of shape, there is no necessity for pianofortes to be so stiff and ugly in their outward appearance as are most of our English instruments." The German manufacturer is given the credit of being ready to adopt any new improvement likely to be of value, most of their instruments being overstrung, and many of them having iron frames and iron wrest-planks. All this goes to prove that able and intelligent English musicians are not so vainglorious as to imagine whatever is produced in England to be perfection itself. Here, in this country, the most careful attention is bestowed on piano and organ cases, it might be said almost too much so. Yet it pays in the end and displays our artistic taste and love for the beautiful.

A STRIKE among the employees of the smaller pianoforte makers in Paris has been in progress for the past two or three weeks. Of course the trades union was at the bottom of it, as usual, in these inconsiderate uprisings. It is, however, pleasant to say that a number of the members of the union have vigorously opposed the mandate of their would-be dictators, and bitterly complain that they are not permitted to work at fair wages whether they desire so to do or not. This proves that whatever good a trades-union may do when well organized and skillfully managed, it is the exception for such a desirable state of things to be found. So much stupidity is manifested by promoters of strikes, that the average workman is coming to perceive, if somewhat slowly, that, upon the whole, belonging to a union does him more harm than good. In this country, this feeling must continually be gaining ground, for only one strike in a hundred eventually benefits the strikers—always too easily led.

### NOTES AND ACTIONS.

....Sohmer & Co. are now manufacturing quite a number of baby grands.

....Decker & Son's pianos are now handled in Cincinnati by Smith & Nixon.

....A prominent organ manufacturing firm will soon place upright pianos on the market.

....The Root & Sons Music Company, Chicago, are pushing the Hazleton piano with great zeal.

....Frank Bendler, musical instrument dealer, Milwaukee, Wis., has given a chattel mortgage for \$400.

....A prominent organ manufacturing firm is making arrangements for the manufacture of upright pianos.

....A judgment for \$1,199 has been rendered against Robert G. Martin, musical instrument dealer, this city.

....E. H. Gurney & Co., Minneapolis, controls the sale of the Henry F. Miller piano throughout Minnesota.

....The Second Baptist Sunday-school, Holyoke, Mass., has bought an organ to be used in the infant class room.

....The new organ at the First Church, Springfield, Mass., was opened in public for the first time on Monday of last week.

....J. Burns Brown, who was recently through New York in the interest of his firm, says that he never saw trade in the places visited so good.

....S. A. Ward's warerooms, corner of West Park street and Broad street, Newark, N. J., are always open for the inspection of visitors. Mr. Ward's specialty is the Imperial upright and square piano. Among the pianos now on hand

are cabinet grands in rosewood and ebony, beautifully carved.

....B. N. Smith last week received a large order for upright piano trusses, and made large shipments of legs.

....C. F. Dielmann, of C. F. Dielmann & Co., was not expected to recover from his relapse at the beginning of the week.

....Weser Brothers are receiving communications from all sections of the country, making inquiries as to their pianos.

....Dyer & Howard, St. Paul, Minn., are agents at that place for the Steinway pianos and the Mason & Hamlin organs.

...."The Model Organ Method," by George F. Root, is claimed to be one of the most complete works for cabinet organs in use.

....Charles M. Stieff, Baltimore, Md., is general agent for the Burdett, New England, Taylor & Farley, Sterling and Palace organs.

....Strauch Brothers are working day and night, so as to catch up with their orders. All of the firm's machinery is now running.

....The Sterling Organ Company, Birmingham, Conn., has added to its establishment a building 450x40, four stories. It employs 175 men.

....Two big factories and 100 dwelling houses for employees are to be built by the Corwall & Patterson Organ Company, of Bridgeport, Conn.

....Billings & Co. have advanced their rates \$10 on all styles of pianos sold by the firm. This is owing to the recent great demand for these instruments.

....Rufus W. Blake, of the Sterling Organ Company, Derby, Conn., started last week on a Western trip. He was in Cincinnati the beginning of the present week.

....Hook & Hastings, Boston, have erected a \$3,500 organ in the new Hennepin Avenue Methodist Church, Minneapolis, Minn., which was dedicated on November 27.

....The Mechanical Orguinette Company has received a bronze medal and a special "Diploma of Excellence" for the exhibits at the American Institute Fair, this city.

....The Emerson Piano Company, Boston, is still in the piano business. It has employed since the strike 140 men, and its managers declare that they do not need to wrong their hands.

....Henry Sinsheimer, Portland, Oregon, sells a considerable number of Decker & Son's and Hardman, Dowling & Peck's pianos. The firm is also agent for the Mason & Hamlin Organ Company.

....There is at present being made in the factory of the Mason & Hamlin Organ Company improvements in musical instruments which, when completed, will, it is said, be a surprise to the trade.

....Jacob Brothers are making great improvements in their new building. They are having the façade of the building and the entrance to their well-lighted and neatly located warerooms painted and renovated.

....George O. Robertson & Co., Savannah, Ga., have the agency for the Mathusek, Guild, Emerson, and Church & Co. pianos, and for the Prescott, Mason & Hamlin, Peloubet & Co., and the George Wood organs.

....E. H. McEwen, recently with Krubert & Co., has started in business on his own account at 9 East Fourteenth street, in the sale of pianos and organs. Mr. McEwen carries with him the good wishes of the trade in his new enterprise.

....J. Barnes Brown announces that from January 1, 1882, he will discontinue his connection with the Mechanical Orguinette Company, and in the coming year will furnish the musical market with a "new departure of mechanical instruments."

....The ladies of the Second Baptist Church, Suffield, Conn., gave a series of entertainments last week, the proceeds of which are to be applied toward paying for a cabinet organ for the use of the Sunday-school, in connection with the church.

....John Church & Co., Cincinnati, has placed on the market a publication called the "True Piano Tuner," which is said to contain concise instructions for tuning and regulating pianos, with chapters on theory of sound, organ tuning, defective pianos and their remedies.

....Jacob Brothers are doing a large rental business, and are making considerable private sales. They had to refuse several orders last week. This firm has in contemplation the production of a new small upright, the work on which will begin as soon as opportunity offers.

....Weser Brothers have finished this week their first full agraffe three-string treble piano. It is said to be an excellent instrument, and is for a Western house. This firm refused last week from fifteen to twenty orders for pianos, as it could not fill them in time for the holiday trade.

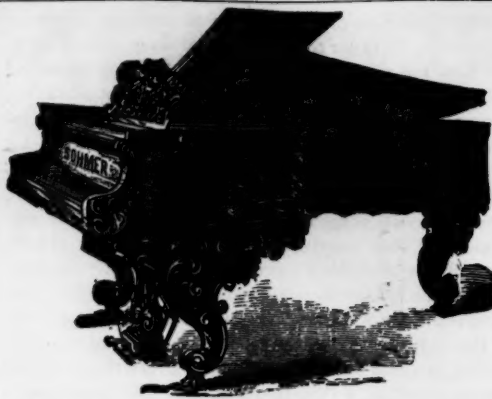
....The Mechanical Orguinette Company received last week a considerable number of orders from South America and Mexico; six were received in one day alone. On Friday evening of last week this firm received into its ware-



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Samples and show-cases may be sent by sailing vessel to Sydney, if none laid on for Lyttleton, the port at Christchurch. Small parcels by Contaneau's Rapid Foreign Express, 128 Broadway, New York.

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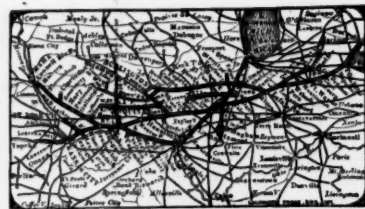
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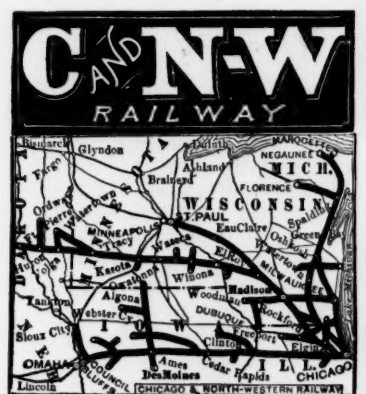
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rooms twenty cabinet organs, and on Monday morning only three remained.

...C. J. Heppe, Philadelphia, is agent for Lindemann & Sons in that city and vicinity, and reports an extraordinary large sale of the firm's pianos recently. Among the purchasers last week was the proprietor of the East Park Hotel. This firm reports its retail trade now as being immense.

...One of Sohmer & Co.'s square grand pianos is among the articles at the fair now being held by the Ninth Regiment, N. J. S. N. G., at the Hoboken City Hall. The instrument is very attractive, and the chances that are being taken on it are so far said to exceed in number those of any similar lottery ever held in that city.

...Among the visiting members of the trade to the city during the week were Mr. White, of White, Smith & Co., Boston; O. E. Hawkins, Sterling Organ Company, Derby, Conn.; Mr. Schultz, of Schultz & Shine, Quakerstown, Pa.; W. Oland Hoyt, Danbury, Conn.; J. O. Weaver, York, Pa.; A. D. Hutchinson, Yonkers, N. Y.

...Geo. Steck, of Steck & Co., and Andrew Billings, of Billings & Co., were called as witnesses for the defence on Saturday last in the Corinne case, in which the Society for the Prevention of Cruelty to Children seeks to take that child actress from the custody of its foster parents. They were called to testify as to the general good character of J. W. Flaherty.

...F. Connor reports that business was never so good as at present, and says that his regular customers are sending so many orders that he has been obliged to refuse to establish any more agencies until he secures a larger factory. The workmanship of this firm's pianos is shown in the perfect finish of every part, and in the skilled use of the best materials, and their popularity is proven by the great demand for them.

...T. William Schmidt, who was formerly an extensive piano leg manufacturer in New Haven, and afterward in this city, is now connected with the Excelsior Electric Company at the latter place. As Mr. Schmidt was very popular among the piano manufacturers when directly identified with their interests, his many friends in the trade will be glad to know that he is doing well in his present vocation.

...J. Howard Foote is fast taking in all of the leading specialties in the musical instrument trade. Joseph Rogers, Jr., the well-known manufacturer of drum and banjo heads, has appointed Mr. Foote his sole agent. All orders for these goods must be sent to either 31 Maiden lane, New York, or 188 State street, Chicago. Mr. Foote knows how to extend the fame and advance the interests of the manufacturers for whom he is agent, and the trade will be sure to hear from him on this new specialty.

...The Salt Lake *Daily Herald* of December 1 says: "George Careless and Mark Croxall have entered into partnership in this city as general dealers in music and musical instruments. Both are well known here and respected. Mr. Careless has resided here for many years, and Mr. Croxall was raised here from a boy. Both are able musicians; Mr. Careless for many years being conductor of the theatre orchestra of the Tabernacle choir, and now of the popular Careless Orchestra. As a conductor he has no superior here, and his knowledge of music and musical instruments is considered to be the equal of any man in the Territory. Mr. Croxall is leader of the Croxall Brass Band, not only the best in the Territory, but one of the finest in the West. As a cornet player he is far ahead of anybody in Utah, and is accounted as not inferior to many of the noted performers in the country. It will therefore be seen that the gentlemen are eminently qualified to conduct such a business as they have now entered into, while Mr. Careless' knowledge of the business, acquired by having been in it for many years here, enables him to know the wants of the market and to supply them. The business will be conducted at the same stand as that heretofore occupied by Mr. Careless, at which place some admirable improvements have recently been made. The gentlemen start in business under favorable auspices." The firm handles the Knabe pianos and George Wood's organs, and also the Martin guitars, violins, flutes, banjos, accordions, Schubert's entire catalogue of classical music, new songs, popular pieces for piano and other instruments, strings and fittings, and everything in the musical line.

### Music Trade in Detroit.

[CORRESPONDENCE OF THE COURIER.]  
DETROIT, Mich., December 10, 1881.

A VISIT to the numerous music stores in our city reveals the fact that sales of pianos, organs, lesser instruments, and sheet music do not suffer by the tardy arrival of snow to this spot in Michigan.

Whitney, already carrying an immense stock of instruments and sheet music, keeps constantly adding to all the departments, and we find some of the rarest and best editions of sheet music and books on the loaded counters.

Roe Stephens advertises that his patrons must be patient if he cannot keep his warerooms stocked with the Knabe pianos, which he finds difficult to supply as fast as the demand is made for them.

At Weiss's, all is bustle and activity, sending off Steck's pianos—which Mr. Weiss knows how to push when competition becomes as close as it is now in Detroit—selling small

instruments and waiting on the customers of that old and highly respected firm.

Schwankowski & Co. are pushing the Sohmer piano, for which they find many admirers among their patrons.

The Detroit Music Company claims also some share of the public's patronage, but unfortunately it has gone into the business of keeping "five-cent" music, which may find sales among a certain class of people, but does not add to the exchequer or æsthetic reputation of a firm. The firm keeps also a large stock of band instruments, for which it finds ready sales among their country patrons.

### NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schubert & Co., New York City.

1. Nocturne.....(piano).....Ernst Jonas.
2. Gavotte....."....."
3. Melody....."....."
4. Te Deum, in G major.....O. B. Boise.

No. 1.—This "Nocturne" is nicely written, but cannot be considered particularly interesting. It is rather a "Prelude" than nocturne. However, it can be used without harm to good taste.

No. 2.—A pleasingly written "Gavotte," quite likely to become popular. It has a tuneful swing about it.

No. 3.—Again this "Melody" shows the hand of a careful musician, but its themes are not really attractive, on which account it may fail to truly interest.

No. 4.—This composition, by a talented resident composer, is of truly superior merit. The words have been well handled, the music not being of the catchpenny kind, but containing much that is of sterling value. The organ accompaniment is written most effectively, and can display the performer's talent. By many of inferior taste the piece will be voted somewhat dry, but the composer has evidently not appealed to musical sentimentalists, who would have sacred music of the opera bouffe species. This Te Deum can be thoroughly recommended to those of pure taste, and to choirs of more than average ability.

F. Berdan, Detroit, Mich.

1. Yankee Doodle.....(piano duet).....W. Hewitt.
2. Spring Rose waltz....."....."

No. 1.—This is a somewhat elaborate and ambitious arrangement of America's favorite melody. The piece, in octaves, is evidently intended for young scholars to play, while the rather difficult and quite well written left-hand part and accompaniment is for the master to interpret. The idea is good, and should be tried on something better than "Yankee Doodle."

No. 2.—The subject of this waltz is not worth much, but the idea of making the bass the more difficult part is commendable. In this way the young pupil is delighted by having to play the tune, instead of, as usual, a few uninteresting choruses.

### NEW FOREIGN PUBLICATIONS.

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Symphonies, Sonatas, Fantaisies, Concert and Instructive Compositions, &c.

#### PIANO SOLOS.

- Bohm, Carl.—Op. 271, Fantaisie Mazurka.....\$0.50  
Cramer, W.—Op. 20. No. 3, Fantaisie élégante on the song "Good Night, dear Child." By Abt.....50  
Giese, Th.—Op. 293, "Spring Blossoms." Six easy melodic pieces. No. 4, "The Two Fisher Boys".....40  
Goltermann, G.—Op. 95. No. 3, "L'Esperance." Romance symbolique.....65  
Köckert, Carl.—Op. 25, "The Return." Parlor piece.....40  
Lange, G.—Op. 286. No. 4, "The Old Song." By Edw. Lasser. Transcribed for piano.....65

#### PIANO DUETS.

- Grädener, Carl G. P.—Op. 48, Trio for violin, alto and 'cello; arranged as piano duet by Hermann John.....3.00  
Rheinberger, Jas.—"Alla Tarantella." From the Grand Sonata, Op. 122.....1.50  
Kleinmichel, R.—Op. 57, Sinfonic B flat major.....3.50

#### PIANO AND VIOLIN.

- Hollaender Benoit.—Op. 6. No. 4, Intermezzo.....1.00  
Kieffel, Arno.—"Folletti." Parlor composition.....90

#### PIANO AND 'CELLO.

- Harmston, J. W.—Op. 293, Serenade.....50

#### PIANO AND FLUTE.

- Tillmets, R.—Op. 10, six easy tone pieces.....\$1.00

#### PIANO, VIOLIN AND FLUTE.

- Burchard, G.—Favorite overtures arranged. Weber "Preciosa".....1.25

#### PARLOR ORGAN, VIOLIN AND FLUTE.

- Menzel, C.—"Social Hours." Gems from the works of celebrated masters. Mozart Andante from the Symphony in E flat.....90

#### TWO FLUTES.

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#### Overtures, Potpourris, Dances and Marches.

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Hoyer Otto.—Op. 72, "Der Sonntagsgewitter." Galop.....40  
Liebig, Julius.—Op. 65, "Kaiserhof." Polka.....40  
Mey, August.—Coppelia Polka.....75  
Raff, Joachim.—Op. 154, Overture of "Dame Kobold." Comic opera.....1.25

- Strawss, Ed.—Op. 200, Veil and Crown Waltz.....75  
Tanan, Emile.—"Immense Success" Polka.....50

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#### Vocal Compositions.

##### ARIAS, BALLADS AND SONGS.

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Muscat, H. A.—"Days and Years." Song (D to G).....50  
Pisati, Ciro—"To-morrow." Song, for soprano in B flat; for alto in G.....50

##### DEUTSCHE LIEDER UND GESAENGE.

- Eilers, Alb.—"Der arme Taugenichts." Lied fuer mittlere Stimme.....50  
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Kruswelly, T.—Op. 5, Drei Kerbstuender fuer Baryton.....75  
Loellner, H.—Op. 9, No. 4, "Der Friedensbogen".....40

##### DUETS FOR TWO VOICES.

- André, Anton.—Op. 518, No. 3, "Holy nature, pure and sweet," for soprano and alto.....50

##### PART SONGS FOR MIXED VOICES.

- Rheinberger, J.—Op. 107, Five Hymns (Latin and German words) for mixed chorus, without accompaniment. No 3, Salvete flores martyrum. Score and parts.....90

##### DEUTSCHE MAENNERQUARTETTE.

- Hermes, Ed.—Op. 81, No. 1—Ich hatte einst ein schönes Vaterland. Score.....30  
Parts.....40  
Möhring, F.—Op. 102, No. 3, "Glorieuschein." Score and parts.....50  
Witt, J.—Op. 7, "Der Rekrut." Score and parts.....85

### Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended December 3, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Bremen.....	32	\$2,500	..	..	..	..
Hamburg.....	6	266	..	..	9	\$580
Liverpool.....	..	..	..	..	1	40
London.....	102	15,400	..	..	4	325
Hull.....	5	191	..	..	..	..
Glasgow.....	3	565	..	..	..	..
British Australia.....	36	1,319	..	..	137	1,295
New Zealand.....	..	..	1	\$330	..	..
Africa.....	1	98	..	..	..	..
U. S. of Colombia.....	1	70	3	820	..	..
Mexico.....	..	..	3	1,480	2	194
Totals.....	186	\$20,409	7	\$2,630	53	\$2,434

\* Sounding boards, \$300. Organette, \$30.

† Organette, 1.

NEW YORK IMPORTS FOR THE WEEK ENDED DEC. 3, 1881.  
Musical instruments, 137 pkgs.....value, \$13,556

BOSTON EXPORTS FOR THE WEEK ENDED DECEMBER 2, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	26	\$2,099	1	\$240	1	\$6
Nova Scotia, &c.....	..	..	..	..	..	41
British Guiana.....	..	..	1	300	..	..
British Possessions in Australia.....	54	3,660	..	..	..	..
Totals.....	80	\$5,759	2	540	1	\$47

\* Organ materials.

BOSTON IMPORTS FOR THE WEEK ENDED DECEMBER 2, 1881.  
Musical instruments.....value, \$451

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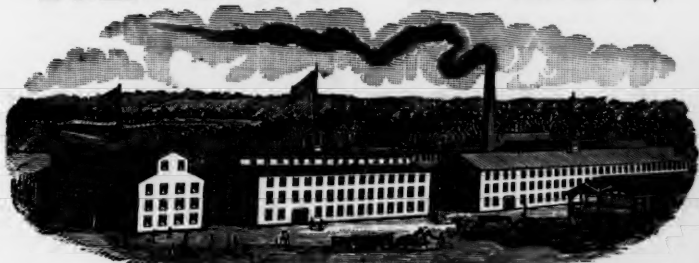
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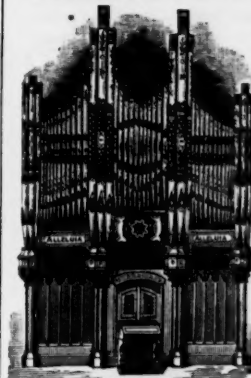
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PARIS, le 12 Août, 1881.

[Translation.]

PARIS, August 12, 1881.

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